

CATALOGUE
OF VALUABLE
ENGRAVINGS,

FROM THE COLLECTION OF
J. P. HESELTINE, Esq.

of 196, Queen's Gate, London, S.W.;

COMPRISING

EXAMPLES OF EARLY ITALIAN MASTERS,
including A. MANTEGNA, G. MOCETTA, B. MONTAGNA, MARC ANTONIO,
AND OTHERS, AND

A nearly complete Set of the so-called Tarocchi Cards;
ENGRAVINGS, ETCHINGS & WOODCUTS

BY GERMAN AND DUTCH MASTERS, INCLUDING

FINE IMPRESSIONS OF SOME OF THE MOST IMPORTANT
WORKS OF ALBERT DÜRER;

FRENCH ENGRAVINGS OF THE EIGHTEENTH CENTURY;

MEZZOTINTS BY ENGLISH MASTERS;

J. M. W. TURNER'S "LIBER STUDIORUM";

An extensive Series of Trial Proofs of Lucas's Mezzotints,

AFTER J. CONSTABLE, R.A.;

MODERN ETCHINGS BY D. Y. CAMERON, C. MERYON, J. F. MILLET,
A. ZORN, ETC.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

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- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
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Mayfair 1784, 1785.

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SIBYLLA
PHRIGIA

VENIET DESV
PER FILIVS DEI
ET FIRMABIT
VR IN CELO CO
SILIVM ET VIR
GO ANVTIABI
TVRTVR



VIDI LO EXCELSO ID DIO CHE FRAGELLARE
HAVE ADISPOSTO L'AGENTE OTINATA
NEL SECOLO NOSTRO CHE CIERTOMIPARE
SI POSSADIR PELLE FATTE PECCATA
ONDA DISPOSTO SVO FIGLVOI MANDARE
TVRGINE PER VOCE ANNVTIATA
PE PLA SVA HVMI LTA SARAPOSATO
EQUESTA FIE CAGION TORVIEI PECHATO

CATALOGUE OF VALUABLE ENGRAVINGS,

FROM THE COLLECTION OF

J. P. HESELTINE, ESQ.

of 196, Queen's Gate, London, S.W.

FIRST DAY'S SALE.

EARLY ITALIAN MASTERS.

ANONYMOUS.

LOT

- | | | | | | |
|-------------------|---|--|---|----|----|
| <i>Cartwright</i> | 1 | Judith placing the head of Holofernes in a sack held by her servant, <i>fine impression, rare</i> | 1 | 14 | 10 |
| <i>do</i> | 2 | The Virgin with the infant Jesus, after Parmegianino, probably engraved by Caraglio (<i>B. vol. 15, p. 21, no. 12</i>), <i>very fine; from the Sir J. Reynolds and other collections</i> | 1 | 1 | 1 |
| <i>Polmaghi</i> | 3 | The Pursuit (<i>B. vol. 15, p. 48, no. 4</i>), <i>very rare</i> | 1 | 5 | 5 |
| <i>Allen</i> | 4 | CUPID AND THE KNIFE GRINDER, by a Florentine artist (<i>Passavant, 36</i>), <i>extremely rare; from the Reiss collection</i>
[See ILLUSTRATION]. | 1 | 8 | 10 |

SCHOOL OF FINIGUERRA.

- | | | | | | |
|-----------------|---|--|---|----|----|
| <i>Polmaghi</i> | 5 | THE PHRYGIAN SIBYL (<i>B. M. Cat. by Mr. A. M. Hind, p. 179, B</i>), <i>early impression, extremely rare</i> | 1 | 10 | . |
| <i>do</i> | 6 | Another of the same, <i>a later impression; from the B. M. duplicates</i> | 1 | 3 | 15 |

THE SERIES KNOWN AS THE "TAROCCHI CARDS OF MANTEGNA."

- 300 7 A NEARLY COMPLETE SET OF THE "E." SERIES (BEING THOSE NOW HELD TO BE THE ORIGINALS) OF THESE MOST INTERESTING AND EXTREMELY RARE ENGRAVINGS, *wanting only nos. 9, 26, and 50* 47 *Colnaghi*

* * Mr. Hind in the B. M. Catalogue of Early Italian Engravings gives good and sufficient reasons why these engravings could not have been used for any game of cards, and catalogues them under the doubtless more correct title of "Fifty Instructive Prints."

[See ILLUSTRATION].

MASTER OF THE MONOGRAM A.P.X.

- 5 8 Leda and the Swan (*Passavant, vol. VI, p. 130*), *extremely rare* 1 *do*

THE MASTER OF 1515.

- 70 9 MARS TORMENTED BY CUPID (*B. 6*), *very fine early impression, with the border line, in excellent condition, very rare; from the Reiss collection* 1 *do*

[See ILLUSTRATION].

GIULIO BONASONE.

- 2 10 The Adoration of the Shepherds, *an etching (B. 39)* 1 *Daniell*
- 10 11 The Virgin and Child with St. Catherine, after Parmegianino (*B. 47*), *first state* 1 *do*
- 10 12 "Le lever du Soleil" (*B. 99*), *first state; from Dr. Wellesley's collection* 1 *do*
- 16 13 Juno suspended from Olympia (*B. 114*), *scarce, from the Sykes collection; and Pan and Nymph with a cornucopia (B. 170), from the H. Howard collection* 2 *do*
- 5 14 CALYPSO AND ULYSSES (*B. 171*), *early proof before the sky was finished, very rare; from the Sir P. Lely, Duke of Buckingham, and other collections* 1 *Colnaghi*
- 2 15 A Portrait of Michael Angelo (*B. 345*); and a different engraving of the same (*B. 346*), *fine early impression; from the Waldburg Wolfegg collection* 2 *do*







D. CAMPAGNOLA.

- 16 A Landscape with Shepherds playing musical instruments (B. 9) 1 9 10
Cartwright

G. CAMPAGNOLA.

- 17 The Nativity (B. 1), *fine and rare ; from the Hippisley and other collections* 1 55
Caluaghi * * The B. M. Catalogue, p. 526, ascribes this print to the Master of the initials I. I. CA.

J. J. CARAGLIO.

- 18 THE HOLY FAMILY, after Parmegianino, *early proof, very fine and rare ; from the Barnard, Esdaile, Hibbert, and other collections* 1 10
Daniell
- 19 The Loves of the Gods, after Perin del Vago (B. 9-23), *not complete* 12 5 10
Maynell

AGOSTINO CARRACCI.

- 20 The Miracle of St. Paul in the Palace of Nero (B. 85), *rare* 1
McCusker
- 21 A Portrait of Titian (B. 154), *second state* 1 } 2 10

LORENZO COSTA.

- 22 THE PRESENTATION (B. M. Cat., p. 551), *fine and very rare* 1 40
Caluaghi [See ILLUSTRATION].

J. B. GHISI.

- 23 Hercules and Antaeus (B. 12), *fine and scarce* 1 1 15
Daniell

GUIDO RENI.

- 24 The Holy Family (B. 9), *first state* ; and The Virgin and Child, after Annibal Caracci (B. 51) 1 5
Caluaghi 2
- 25 The Infant Jesus and St. John the Baptist (B. 13), *very fine impression* 1 1 12
do

A. MANTEGNA.

- 26 THE VIRGIN AND CHILD (B. 8) ; *from the Fisher collection* 1 32
Dunthorne B 2

CARLO MARATTI.

- 27 The Assumption of the Virgin (B. 8), *undescribed early state, before any lettering* 1 *Passed*

A. MELDOLLA.

- 2 15- 28 The Presentation in the Temple, after Parmegianino (B. 11), *extremely scarce; from the Mariette and other collections* 1 *Hamlin*
- 2 10 29 Virgin and Child with Saints in adoration (B. 62), *cut at the sides; from the Barnard and Dr. Mead collections* 1 *do*
- 3 5- 30 Minerva and the Muses (B. 79), *very scarce; from the Wellesley collection* 1 *do*

GIROLAMO MOCETTO.

- 1/32 31 THE BAPTISM OF CHRIST (B. 2), *very early impression, extremely rare; from the Fisher collection* 1 *Colnaghi*
- 60 32 THE VIRGIN AND CHILD ENTHRONED (B. 4), *very rare; from the Fisher and other collections* 1 *do*
- [See ILLUSTRATION].

BENEDETTO MONTAGNA.

- 30 33 ST. GEORGE (B. M. Cat., p. 475), *second state, fine and very rare* 1 *do*
- [See ILLUSTRATION].

NICOLETTO DA MODENA.

- 31 34 THE NATIVITY AND ADORATION OF THE SHEPHERDS, *the large plate (B. 4), extremely rare* 1 *Bunthorne*
- 39 35 THE FATE OF THE EVIL TONGUE (B. 37), *fine impression, very rare; from the Reiss and Wellesley collections* 1 *do*

F. MAZZUOLI (PARMEGIANINO).

- 1 1 36 The Nativity (B. 3); The Virgin and Child (B. 4); and The Resurrection (B. 6), *fine impression* 3 *Daniel*
- 1 1 37 The Two Lovers (B. 14); and Woman addressing two Children, after Parmegianino, by a different engraver (B. vol. xv, p. 47) 2 *do*





- Caldwell* 38 A Group of Women engaged in embroidering (*undescribed*) : from the Count Fries, and R. Ford collections 1 9 5
- Daniel* 39 Another impression of the same, cut, from the Sir M. M. Sykes and other collections ; and the same subject, by a different engraver 2 1 8

MARTIN ROTA.

- do* 40 Christ scourged (B. 7), first state, fine ; from the St. John Dent collection 1 1 6
- Rusell* 41 The Last Judgment, after Michael Angelo (B. 28), very fine impression of the first state, with the address of L. Guarinony 1 2 .

GIULIO SANUTO.

- Daniel* 42 David with the head of Goliath, fine impression ; from the H. Howard collection 1 16

L. SUAVIUS.

- Caldwell* 43 A Portrait of Titian, dated 1539, fine and very rare 1 3 2 .

MARC ANTONIO RAIMONDI,

and his pupils AGOSTINO DI MUSI, called VENEZIANO, and MARCO DENTE DA RAVENNA, as described in Bartsch, vol. XIV.

- Daniel* 44 M. Antonio. David with the head of Goliath, after Raffaele (11), early impression, repaired at the corners ; from the Sir P. Lely and Buccleuch collections 1 18
- Colnaghi* 45 M. Antonio. The Virgin and Child enthroned, after Raffaele (46), fine, with margin, very rare ; from the Fisher collection 1 2 15
- Fraser* 46 M. ANTONIO. St. Cecilia and other Saints, after Raffaele (116), very early impression with margin ; from the Griffith collection 1 11
- Colnaghi* 47 M. ANTONIO. St. Catherine and St. Lucy (121), early impression, rare ; from the Fisher collection 1 10
- do* 48 Veneziano. Leda and the Swan (232), very fine early impression ; from the Didot and Gallichon collections 1 8 10

- 3 5 49 M. Antonio. The Satyr and the Child (281), *very fine, with margin; from the Weber and other collections* 1 Daniell
- 10 50 M. da Ravenna. Satyr carrying a Nymph (300), *first state, very fine and scarce; from the Reiss collection* 1 do
- 6 51 M. Antonio. Two Satyrs, one carrying a Nymph (305), *scarce; from the Reiss collection* 1 Colnaghi
- 4 52 M. ANTONIO. The Vintage, after Raffaele (306), *fine impression; from the Didot and Gallichon collections* 1 Daniell
- 2 53 M. Antonio. The Faun and the Tiger (307), *fine impression; from the Debois and other collections* 1 Reaumur
- 4 54 M. ANTONIO. Venus and Cupid (311), *very early impression, the margin of the niche unshaded, extremely rare; from the Griffiths collection* 1 Daniell
- 2 10 55 M. ANTONIO. Apollo, *a companion print to the above (unknown to Bartsch), the margin of the niche unshaded, extremely rare; from the same collection* 1 do
- 2 8 56 M. Antonio. Venus and Cupid (313); *from the Fisher collection* 1 Reaumur
- 1 2 57 Veneziano. The Infant Hercules (315); *from the Fisher collection* 1 Maynell
- 2 12 58 Veneziano. Apollo and Daphne (317), *first state, before the change in the date* 1 do
- 1 1 59 Veneziano. Venus and Cupid (318), *very fine early impression* 1 Daniell
- 2 4 60 M. da Ravenna. Venus on the Sea, after Raffaele (323), *first state, very fine* 1 do
- 7 15 61 M. ANTONIO. The Judgment of Paris (339), *rare; from the Esdaile, Woodburn and other collections* 1 Dunthorne
- 10 62 M. Antonio. Hercules and Antaeus (346); *from the Astley collection; and St. Jerome (101), a reverse copy* 2 Daniell
- 4 63 BISHOP AMADEUS BERRATUS in a group, with "Austeritas," "Amicitia" and "Amor" (355), *first state, very fine and rare* 1 do

[See ILLUSTRATION].



No. 4



No. 63



PETRVS ARRETINVS ACERRIMVS VIRTVTVM AC VITIORVM
DEMONSTRATOR

NON MANVS ARTHTICIS MAGE DIGNVM OS PINGERE NON OS
HOC PINGI POTERAT NOBILIORE MANV

PELLAVS IUVENIS SI VIVERET HAC VOLO DESTRA
PINGIER HOC TANTVM DICERET ORE CANI

- Daniell* 64 M. Antonio. Fortitude (375) 1 10
- Caldwell* 65 M. Antonio. A Man and a Woman with her foot on a globe, after F. Francia (377), *fine early impression, rare* 1 11
- Daniell* 66 A. Veneziano. Chastity (379), *first state, before the plate was retouched, rare* 1 2 10
- Caldwell* 67 M. Antonio. Young woman watering a Plant (383), *early impression, delicately printed in a brown ink, rare* 1 10 10
- Meynell* 68 M. Antonio. The Two Nude Men (385); *from the Bathurst and other collections* 1 2 .
- Daniell* 69 M. Antonio. The Man with a large Flag, after Raffaele (481), *fine with margin; from the Broadhurst collection* 1 2 .
- Allen* 70 PORTRAIT OF PETER ARETINO, after Titian (513), *extremely fine early impression, with large margin* ("celle estampe est une des plus rares de Marc-Antonine."—Bartsch) 1 31 .
[See ILLUSTRATION].
- do* 71 A Young Woman seated, ascribed to M. Antonio (by Passavant this print is ascribed to Bartel Beham, vol. VI, p. 39), *very fine and rare; from the Broadhurst collection* 1 2 10

EARLY GERMAN AND OTHER MASTERS.

MASTER OF THE MONOGRAM B.A.D.

- Meynell* 72 "Mors Omnia Mutat," Man and Woman, whole length, with a Skull, etc., *very rare, undescribed by Bartsch* (Pass. vol. IV, p. 173, no. 2); *from the Fisher and Albertini collections, slightly damaged at the top* 1 1 1/2

MASTER OF THE INITIALS W.C.I.E.F.

- Dunthorne* 73 The Virgin and Child (Bartsch, vol. IX, p. 578), *fine impression of this very scarce print* 1 5 .

MASTER OF THE INITIALS I.B.

- do* 74 The Triumph of Bacchus (B. 19); *from the sale of the British Museum duplicates* 1 5 .

ALBERT ALTDORFER.

- 2 10 75 The Virgin and Child (B. 17) 1 Meynell
 8 10 76 St. Jerome (B. 22); from the Marshall collection 1 Colnaghi
 1 1/2 77 Venus and Cupid (B. 33); and St. Sebastian (B. 23), worn impression; both from the Fisher collection 2 Meynell
 5 15 78 The Judgment of Paris (B. 36), very fine impression, rare 1 Colnaghi

H. ALDEGREVER.

- 1 18 79 Susanna Surprised by the Elders (B. 30) 1 Gunthorne
 1 6 80 David and Bathsheba (B. 37) 1 Meynell
 3 18 81 Rhea Sylvia (B. 66), early impression; from the St. John Dent collection 1 Magg
 18 82 Venus, from the set of the Planets (B. 79) 1 Daniell
 36 83 PORTRAIT OF BERNARD KNIPPERDOLLING (B. 183), very fine impression and extremely scarce 1 Colnaghi
 [See ILLUSTRATION].
 5 10 84 Portrait of Aldegrever at the Age of Twenty-eight (B. 188) 1 do
 1 2 85 Men and Women at a Bath, sometimes called "The Society of Anabaptists," engraved by Virgil Solis, after Aldegrever (B. 454) 1 Reader

B. BEHAM.

- 14 86 Judith (B. 3), fine impression, damaged at one corner 1 Daniell
 2 6 87 The Virgin and Child, with a Skull (B. 5); and the Virgin and Child with a Vase of Flowers (B. 6) 2 Gunthorne
 16 10 88 The Virgin with the Infant Jesus seated at a window (B. 8), scarce; from the St. John Dent and other collections 1 Magg
 [See ILLUSTRATION].
 10 89 Apollo and Daphne (B. 25) 1 Daniell
 2 10 90 Three Skulls, with a Sleeping Child (B. 27), first state, before the alteration in the monogram, rare 1 Magg
 1 8 91 The Miser (B. 38), second state, fine 1 Daniell
 8 15 92 Portrait of the Emperor Ferdinand I (B. 61), fine impression 1 Colnaghi

WAERHAFTICH · GEKONTERFET · BERNT · KNIPPERDOLLING
DER · XII · HERTOGEN · EYN · THO · MONSTER ·



IGNOTVS · NVLLIS · KNIPPERDOLLINGIVS · ORIS ·
TALIS · ERĀ · SOSPES · CVM · MIHI · VITA · FORET ·
HINRICVS · ALDEGREVER · SVSATIË · FACI
1536

H. S. BEHAM.

Dunthorne	93	Eve (B. 4); from the St. John Dent collection; and Adam and Eve (B. 6); from the same collection	2	4	5
do	94	Judith (B. 10), scarce	1	1	10
Daniell	95	Joseph and the Wife of Potiphar (B. 15), " <i>Pièce libre et très rare</i> "	1	1	2
Rimell	96	The Virgin and Child (B. 18); from the St. John Dent collection	1	2	8
Maggs	97	The Virgin and Child, with a parrot (B. 19), <i>first state</i> ; from the R. Fisher collection	1	3	5
Maynall	98	Dido (B. 80), <i>undescribed state</i> , with date of 1520	1	2	
Maggs	99	Leda (B. 112), <i>fine early impression</i>	1	2	6
Maynall	100	Patience (B. 138), <i>very fine impression</i>	1	5	
Dunthorne	101	The Lady with Death in the character of a Jester (B. 149), <i>fine impression</i>	1	4	
Kenny	102	The Three Witches and Death (B. 151)	1	1	5
Caluaghi	103	"Die Nacht" (B. 153), <i>first state, very fine impression, rare</i>	1	5	
Kenny	104	Woman washing her feet (B. 207), <i>early impression, rare</i>	1	2	15
Daniell	105	The Three Women at a Bath (B. 208), <i>rare</i>	1	2	2
do	106	Group of three nude Children, a small circle (B. 210), <i>very fine impression</i>	1	12	
do	107	A Woman and Child placing Vases on an Altar, a Man asleep on the ground, a small circle, <i>unknown to Bartsch</i> (Aumuller 211), <i>very rare</i>	1	10	
do	108	A Cupid with a Scroll bearing the Roman Alphabet (229), <i>fine impression</i>	1	1	
do	109	A Female Genii, with Coat-of-Arms and a Helmet (258)	1	10	

H. BROSAMER.

110 Samson and Delilah (B. 1), *fine*

1 3 3

Dunthorne

J. DUVET.

- 2 1/2 111 St. Sebastian, St. Anthony, and St. Roche (B. 10), rare, large margin ¹ Dunkhorne

A. DÜRER.

- 1/85 112 ADAM AND EVE (B. 1), brilliant early impression on paper with the bull's-head water-mark, slight margin ¹ Murray

[See ILLUSTRATION].

- 10 1/10 113 Christ at Prayer in the Garden of Olives (B. 19), an etching on tin, fine impression ¹ Colnaghi

- 1 1 114 The Man of Sorrows, with extended arms (B. 20), with large margin ¹ Field

- 40 115 The Virgin suckling the Infant Jesus (B. 34), very fine impression, somewhat stained ¹ Colnaghi

- 23 10 116 The Virgin and Child, with a monkey (B. 42), fine early impression, slightly cut ¹ Murray

- 61 117 THE HOLY FAMILY, WITH A BUTTERFLY (B. 44), very fine impression with margin; from the Mariette collection ¹ Colnaghi

- 9 118 The Virgin, seated near an open door, suckling the Infant Jesus (B. 45), formerly ascribed to Dürer, but now supposed to be by Sadeler, fine and very rare ¹ Maggs

- 48 119 St. George on horseback (B. 54), fine early impression; from the Maberly collection ¹ Colnaghi

- 1/22 120 ST. JEROME IN HIS CELL (B. 60), very fine impression, with slight margin ¹ Sc

[See ILLUSTRATION.]

- 24 121 ST. JEROME AT PRAYER IN THE DESERT (B. 61), very fine ¹ do

- 25 122 Apollo and Diana (B. 68), fine ¹ Dunkhorne

- 30 123 The Effects of Jealousy (B. 73), very fine; from the Mariette collection ¹ Meyner

- 1/54 124 MELANCHOLIA (B. 74), very fine impression, with small margin, slightly stained ¹ Colnaghi

[See ILLUSTRATION].









<i>Froude</i>	125	The Group of four Nude Females (B. 75)	1	9 10
<i>Colnaghi</i>	126	The Dream (B. 76), <i>extremely fine early impression, with good margin, printed on paper with the bull's-head water-mark</i>	1	57 .
<i>Froude</i>	127	The Ensign (B. 87), <i>very fine impression</i>	1	9 10
<i>Colnaghi</i>	128	The small War-horse (B. 96), <i>fine</i>	1	38 .
<i>Murray</i>	129	The great War-horse (B. 97), <i>very fine impression on paper with the bull's-head water-mark, slightly cut</i>	1	16 10
<i>Lunthorne</i>	130	THE KNIGHT OF DEATH (B. 98), <i>extremely fine impression, in excellent condition and with very good margin</i>		205 .
[See ILLUSTRATION].				

WOODCUTS BY A. DÜRER.

<i>Maggs</i>	131	Christ Crucified between the two Thieves (B. 59); <i>from the R. Fisher collection</i>	1	16
<i>Colnaghi</i>	132	The Holy Family with St. Joachim and St. Anne (B. 96), <i>very fine; from the Dr. Griffith collection</i>	1	6
<i>do</i>	133	The Holy Family with Saints and Angels (B. 97), <i>printed on tinted paper</i>	1	7 15
<i>Wilkinson</i>	134	The Virgin crowned by two Angels (B. 101); <i>from the Dr. Griffith collection</i>	1	4
<i>Maggs</i>	135	The Holy Family with the three Hares (B. 102); <i>from the Dr. Griffith collection</i>	1	4
<i>Hamlin</i>	136	St. Christopher (B. 103)	1	14
<i>Colnaghi</i>	137	St. George killing the Dragon (B. 111), <i>very fine impression</i>	1	6
<i>Abin</i>	138	St. John the Baptist and St. Onuphrius, <i>wrongly described by Bartsch as St. Jerome (B. 112); and The Penitent (B. 119), fine impression; from the Dr. Griffith collection</i>	2	4 10
<i>Colnaghi</i>	139	St. Jerome in his Study (B. 114), <i>very fine impression; from the Dr. Griffith collection</i>	1	10 .
<i>Maggs</i>	140	The Ecstasy of St. Mary Magdalen (B. 121), <i>fine impression with good margin; from the R. Fisher collection</i>	1	5 15

- 6 . 141 THE HOLY TRINITY (B. 122), *tinted and heightened with white by a contemporary hand, possibly by Dürer himself, as a pattern for a contemplated chiaroscuro block* 1 Goodall
- 3 2 142 The Mass of St. Gregory (B. 123) 1 Maggs
- 29 . 143 Portrait of Ulric Varubuler (B. 155), *printed in chiaroscuro* 1 Colnaghi
- 16 144 Portrait of Albert Dürer (B. 156), *the copy* 1 Meynell
- 4 10 145 The Arms of Johann Tscherte (B. 170), *rare* 1 Colnaghi
- 4 5 146 St. Barbara (B. appendix 24); and St. Catherine (B. app. 25) 2 White
- 3 10 147 The Masquerade (B. app. 38), *fine and rare* 1 do
- 13 . 148 THE BOOK-PLATE OF WILIBALD PIKHEIMER (B. app. 52), *fine impression, very rare* 1 Murray
[See ILLUSTRATION].

L. KRUG.

- 14 149 The Nativity (B. 1); *from the Storch and Fisher collections* 1 Daniell
- 1 10 150 The Adoration of the Kings (B. 2); *from the Sir P. Lely and Lord Pembroke collections* 1 Reader
- 1 10 151 Two Nude Females (B. 11); *from the Fisher collection* 1 Meynell

J. LADENSPELDER.

- 10 152 Fortune, *undescribed by Bartsch (Passavant 28), scarce* 1 Daniell

C. MATSYS.

- 6 15 153 Portrait of King Henry VIII (B. 58), *scarce; from the Wald-burg Wolfegg collection* 1 Colnaghi

ISRAEL VAN MECKEN.

- 20 10 154 THE ORGAN-PLAYER (B. 175), *fine and scarce; from the Fisher collection* 1 Puxley
- 3 5 155 The Group of Four Nude Females, the same subject as that by A. Dürer (B. 185); *from the Pembroke collection* 1 Daniell
- 40 . 156 THE CHILDREN'S BATH (B. 187), *fine and very rare; from the F. Locker collection* 1 Colnaghi

[See ILLUSTRATION].





G. PENCZ.

- Daniell* 157 Jason and Medea (B. 71), *fine impression; from the Fisher collection* 1 14
- do* 158 Titus Manlius (B. 76), *fine impression; from the Fisher collection* 1 13
- Rimell* 159 Dido (B. 85); and Virgil suspended in a basket (B. 87); *both from the Fisher collection* 2 4
- Colnaghi* 160 Portraits of George Pencz and of his Wife (B. app. 1 and 2), *fine impressions* 2 6 15

MARTIN SCHONGAUER.

- do* 161 THE CRUCIFIXION (B. 24), *brilliant impression, in perfect condition with margin, on paper with the gothic P watermark; from the Hubert collection* 1 13/
- [See ILLUSTRATION].
- do* 162 THE VIRGIN AND CHILD IN A COURTYARD (B. 32), *very rare* 1 25

DIRK VAN STAREN.

- Daniell* 163 St. Luke painting the Portrait of the Virgin (B. 9), *early impression; from the Marochetti and Alfred Morrison collections* 1 13

M. ZATZINGER.

- do* 164 THE LOVERS EMBRACING (B. 15), *fine impression; from the Sloane collection, and the British Museum Duplicates* 1 10

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22677 7-

SECOND DAY'S SALE.

ETCHINGS BY ADRIEN VAN OSTADE.

LOT

165 Le Veilleur (B. 8), *second state, very fine*

1 Colnaghe

166 L'Homme appuyé sur le bas de sa porte (B. 9), *second state; from the Buccleugh collection*

1 Daniell

167 L'Homme et la Femme causant ensemble (B. 12), *very early state, before the coat was shaded, rare*

1 Velton

168 Les Fumeurs (B. 13), *second state, before the border line was strengthened; the same, in a later state; and La Mère et les deux Enfants (B. 14), second state; from the Buccleugh collection*

Colnaghe

3

169 Gueux debout (B. 21), *first state, before the border line; and Gueux enveloppé d'un manteau (B. 22), third state; and the same in the fourth state; from the Buccleugh collection*

3

170 La Grange (B. 23), *very fine, with large margin*

1

171 Another impression of the same; *from the Mariette collection*

1

172 Interior with a man lighting his pipe at a bowl of charcoal (*undescribed by Bartsch*), *first state, before the border line was strengthened; and the same in a later state, fine impression; from the Buccleugh collection*

2

173 La Dévideuse à la porte de sa maison (B. 25), *third state; and La Chanteuse (B. 30), fourth state*

2

174 Les Pêcheurs (B. 26), *second state, with the horizontal lines in the sky, fine and rare; from the Buccleugh collection*

1

175 La Fileuse (B. 31), *third state, fine*

1 Colnaghe

176 Le Père de Famille (B. 33), *first state, before the border line was strengthened*

1

<i>Colnaghi</i>	177	Le Bénédicité (B. 34), <i>first state, the man bare-headed</i> ; and the same, <i>second state</i>	2	7 10
<i>do</i>	178	L'Emouleur (B. 36), <i>second state, before the border line was strengthened</i>	1	5 5
<i>do</i>	179	Les Musiciens ambulans (B. 38), <i>first state</i> ; from the <i>Buccleugh and Alferoff collections</i>	2	6 5
<i>do</i>	180	Le Trietrac (B. 39); and Les Deux Commères (B. 40), <i>second state, fine</i> ; from the <i>Esdaile and Buccleugh collections</i>	2	5 5
<i>Duncan</i>	181	Le Paysan payant son écot (B. 42), <i>very fine early impression, rare</i>	1	20 .
<i>Daniell</i>	182	Le Joueur de Violon Basse (B. 44), <i>very fine early impression</i> ; from the <i>Esdaile collection</i>	1	4 5
<i>Colnaghi</i>	183	Le Violon et le petit Vielleur (B. 45), <i>second state, fine</i>	1	5 15
<i>Velton</i>	184	La Famille (B. 46), <i>fine impression</i>	1	6 .
<i>Bust</i>	185	La Fête sous la treille (B. 47), <i>second state</i> ; from the <i>Dumesnil and Heywood collections</i>	1	6 15
<i>Colnaghi</i>	186	La Fête sous le grand arbre (B. 48), <i>first state</i>	1	10 .

DRAWINGS BY A. VAN OSTADE.

<i>Calvin</i>	187	STUDY FOR THE PICTURE OF OSTADE AND HIS FAMILY, in the <i>Louvre, pen-and-ink</i>	1	58 .
<i>do</i>	188	LA POUPÉE DEMANDÉE, <i>pen-and-ink and wash</i> ; from the <i>Cosway collection</i> ; and the etching of the same subject in reverse	2	23 .

EARLY WOODCUTS.

A. ALTDORFER.

<i>Colnaghi</i>	189	The Holy Family at a fountain (B. 59), <i>fine and rare</i> ; from the <i>Lephart collection</i>	1	10 .
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H. S. BEHAM.

<i>Daniell</i>	190	The Holy Family (B. 123); and The Virgin and Child (B. 121)	2	1 5
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H. BURGMAIR.

- 10 191 St. Luke painting the Portrait of the Virgin (B. 24), rare, *Danie*
damaged 1
- 20 192 DEATH AND THE LOVERS (B. 40), *in chiaroscuro, third state,* *Colnag*
rare; from the Mariette collection 1
- 4 5 193 A Saint, from the series of Saints connected with the family of *Magg*
Maximilian (B. 82), *original impression, rare* 1
- 2 10 194 Venus, from the set of the Planets (B. p. 215), *rare* 1 *Colnag*

L. CRANACH.

- 8 15 195 St. Jerome in Penitence (B. 63), *very early impression* 1 *Magg*
- 10 10 196 The Ecstasy of St. Mary Magdalen (B. 72), *early impression,*
before the shield was damaged, printed within an ornamental *do*
border, rare 1
- 6 5- 197 Marcus Curtius (B. 112), *very early impression* 1 *do*
- 3 10 198 Venus and Cupid (B. 113); and Boy on horseback (B. 116) 2 *do*

H. B. GRUN.

- 1 15 199 Adam and Eve (B. 2), *scarce*; and a titlepage 1 *Danie*

J. MABUSE.

- 3 . 200 Cain killing Abel; and Hercules and Omphale, *scarce* *2 Jorgzarin*

JEAN ULRIC PILGRIM (WECHTLIN).

- 24 . 201 THE VIRGIN AND CHILD (B. 2), *in chiaroscuro, extremely rare* 1 *Berkel*
[See ILLUSTRATION].
- 30 . 202 ALCON OF CRETE delivering his Son from a serpent (B. 9), *Colnag*
in chiaroscuro, fine and rare 1

J. SALVIATI.

- 1 10 203 The Crucifixion; and Virgin and Child, by Giolito Gabo 2 *Danie*



H. SPRINGINKLEE.

- Daniell* 204 St. Coloman, whole-length, with a coat-of-arms at each corner, formerly attributed to A. Dürer (*B. M. Cat. vol. I, p. 381*) 1 2 5
- Polnaghi* 205 Mars and Venus, by Boldrini, after Titian (*Passavant, vol. VI, p. 237, no. 68*); and Savages with Cattle, anonymous 2 3 10

CHIAROSCURO PRINTS.

Mostly described in vol. XII of Bartsch's Catalogue.

- do* 206 The Adoration of the Magi, by André Andreani, after Luini (*p. 30, no. 4*) 1 3
- Daniell* 207 The Massacre of the Innocents, by Hugo da Carpi, after Raffaele (*p. 34, no. 8*), "*excessivement rare*," damaged 1 /
- do* 208 Death of Ananias, by Hugo da Carpi, after Raffaele (*p. 46, no. 27*); and St. John the Baptist, by Antoine de Trente, after Parmegianino (*p. 73, no. 17*) 2 /
- do* 209 St. Peter preaching, by Hugo da Carpi, after Caravaggio (*p. 77, no. 25*), *first state*; from the *Mariette collection*; and St. Peter and St. John healing the Sick, after Raffaele (*p. 78, no. 27*) 2 2 15
- Magp* 210 THE TRIUMPH OF JULIUS CAESAR, after Andrea Mantegna, by André Andreani (*p. 101, no. 11*), the set of nine, *mounted on three sheets, and in unusually good condition*; with the Title, which has two of the rare ornamental columns pasted on the sides, *rare* 10 23 .
- Daniell* 211 Perseus killing Medusa, after Marco Pino di Siena (*p. 124, no. 25*), *cut*; and Charity, after Parmegianino (*p. 128, no. 3*) 2 10
- do* 212 The Alliance of Peace and Abundance, by B. Coriolano, after Guido (*p. 131, no. 10*), *third state* 1 /
- do* 213 Portrait of Rubens, by C. Jeghers, from a drawing by Rubens 1 3 15
- do* 214 P. Morelese. The Death of Virginia?; Cupid dancing with two Girls; and a Portrait of Morelese, an etching 3 18
- Polnaghi* 215 Portrait of an Old Man, by J. Lievens; and Venus and Cupid, by J. Jackson 2 4 10

FRENCH SCHOOL.

ANONYMOUS.

- 4 5 216 An Old Woman calling attention to the charms of a Young Girl, *proof before any letters* 1 *Maggs*

A. DE SAINT-AUBIN.

- 1 15 217 Portrait of Le Kain in the character of Orosmane, after S. B. Le Noir, *proof before letters, the artist's names etched* 1 *Daniel*
- 9 15 218 Tableau des Portraits à la Mode; and La Promenade des Ramparts de Paris, *the second plates, a pair* 2 *do*
- 13 219 Au Moins Soyez Discret, designed and engraved by St. Aubin, *fine early impression, before any alteration of the address* 1 *Daniel*

BAR AND CHATELET.

- 2 220 Le Bain de Village, *aquatint printed in brown, rare* 1 *Daniel*

P. A. BAUDOUIN.

- 6 10 221 Le Catéchisme; and Le Confessionnal, engraved by P. E. Moitte, *a pair, first state, proofs before any letters* 2 *Maggs*

F. BOUCHER (AFTER).

- 3 222 Le Déjeuné, engraved by Lepicié; and La Marchande de Modes, by R. Gaillard 2 *Brace*
- 2 10 223 Aminte and Silvie; and Silvie and Phyllis, engraved by L. S. Lempereur, *a pair* 2 *do*
- 6 5 224 Nymph and Cupid, by Demarteau, *printed in red*; and Les Bacchantes endormies, by R. Gaillard 2 *Daniel*

P. CANOT (after)

- 10 225 Le Maître de Danse, engraved by Le Bas, *very fine impression, with full margin* 1 *Daniel*



J.B. Simon Chardin peint

LE BENEDICTE

L'opéra. Scène II. 1774

La Sœur, en tapinois, se rit du petit frère
Qui bégaye son oraison,

Lui, sans s'inquiéter, dépêche sa prière,
Son appétit hait sa raison.

Le Tableau Original est placé dans le Cabinet du Roi.
à Paris chez Leprieux, graveur du Roi au coin de l'Écluseau du Quay des Officiers.
Et chez L. Surcoure aussi graveur du Roi rue des Roysers vis à vis le mur de St Yves. A.D.R.



LA MERE LABORIEUSE

Un rien vous amuse ma fille,
 Sur ce feuillage d'où j'ai
 Je vous par chaque point déguille
 Combien votre esprit est instruit

Le Tableau d'un
 A. L. de la Fontaine

Croisez moi s'il vous plaît la parole,
 Et donnez cette parole,
 Que le travail est la sagesse,
 Talant les biens et les besoins

De R.

M. S. CARMONA.

- Edwin* . 226 François Boucher, after Roslin, *proof before any letters* 1 3 5

L. J. CATHELIN.

- Daniell* . 227 Marie de Savoie Comtesse de Provence, *proof before any letters* 1 9 10

J. B. S. CHARDIN (AFTER).

- Colnaghi* 228 La Mère Laborieuse, engraved by Lepicié, *very fine early impression, with full margin* 1 30
[See ILLUSTRATION].

- do* 229 Le Bénédicité, engraved by Lepicié, *in the same fine state* 1 36
[See ILLUSTRATION].

- Daniell* . 230 Le Négligé ou Toilette du Matin, by Le Bas, *very fine with large margin; from the De Goncourt collection* 1 16

- Colnaghi* 231 L'Econome, by J. P. Le Bas, *very fine, with full margin* 1 25

- Daniell* . 232 Les Amusements de la Vie Privée, by L. Surugue, *very fine with large margin; from the De Goncourt collection* 1 16

- Agnew* 233 Lady Sealing a Letter, by E. Fessard, *before the alteration of the publisher's name; and Le Souffleur, by Lepicié* 2 9

- Daniell* . 234 La Blanchisseuse; and La Fontaine, engraved by C. N. Cochin *a pair, the last has part of the inscription cut off* 2 6

- Descours* 235 Dame prenant son Thé, by Filloeuil, *fine with full margin; from the De Goncourt collection* 1 7

- Colnaghi* 236 Le Château de Cartes, by the same, *very fine, with full margin* 1 13

- Daniell* . 237 L'Ecureuse, by C. N. Cochin; and Le Garçon Cabartier, by the same, *a pair* 2 5

- Arthur* 238 Le Château de Cartes, by Lepicié; *from the De Goncourt collection; and Le Tôton, by the same, first state* 2 13

- Daniell* . 239 ÉTUDE DU DESSIN, engraved by Le Bas, *proof before any letters, with full margin, very fine; from the De Goncourt collection* 1 38

- do* 240 Jeune Fille à la Raquette, by Lepicié, *proof before any letters* 1 6

- 5 5 241 La petite Fille aux Cérises, by C. A. Cochin; *from the De Arthur
Goncourt collection*; and Le Dessinateur, by J. J. Flipart 2
- 8 . 242 La Bonne Education, by Le Bas 1 Colnaghi

J. CHEVILLET.

- 5 . 243 Eugénie d'Hannetaire, playing a harp, after Le Gendre, *proof do
before letters, with full margin* 1.

C. N. COCHIN (AFTER).

- 16 244 Madame Favart, the actress, engraved by J. J. Flipart, *first Danielle
state* 1
- 2 15 245 Concours pour le Prix de l'Etude des Têtes et de l'Expression, *Agnew
by J. J. Flipart; from the De Goncourt collection* 1

L. DESPLACES.

- 4 246 Madame Duclos, the celebrated actress, after N. de Largillière, *Danielle
fine, with large margin; from the De Goncourt collection* 1

P. J. DREVET.

- 10 247 ADRIENNE LECOUVREUR, the celebrated actress, after C. Coypel, *Colnaghi
very fine impression, before the word "model" was corrected* 1

C. EISEN (AFTER).

- 1 2 248 La Comète, engraved by J. P. Le Bas 1 Maggi

H. FRAGONARD (AFTER).

- 3 249 La Gimblette, engraved by Bertony, with one line of inscription *Danielle
only, scarce* 1
- 3 5 250 La Chemise enlevée, engraved by E. Guersant, *Arthur
fine impression, scarce* 1
- 2 10 251 Ma Chemise brûlée, engraved by A. Le Grand 1 Lewine

J. B. GREUZE (AFTER).

- 4 . 252 La Mère en courroux, engraved by P. E. Moitte, *Brace
proof before any letters, with large margin* 1

J. B. HUET (AFTER).

- Arthur 253 "Ce qui est bon à prendre est bon à garder," engraved by
A. Chaponnier, *proof before letters, with full margin* 1 9 5

ISABEY (AFTER).

- Breun 254 Madame Dugazon, engraved by Monsaldy, *proof before any
letters* 1 2 5

F. JANINET.

- Daniell 255 Mlle. Contat, in the character of Suzanne, after Dutertre,
printed in colours 1 4 15
- do 256 Mlle. Colombe, in "La Colonie," *oval, printed in colours* 1 7 5

E. JEAURAT (AFTER).

- do 257 La Couturière, engraved by J. Baléchou 1 1 2

N. LANCRET (AFTER).

- Brall 258 Le Matin, engraved by N. De Larmessin; and Le Faucon,
by the same, *second state* 2 2 2
- do 259 Nicaise, engraved by G. F. Schmidt, *first state*; and "A Femme
Avare Galant Escroc," by Larmessin, *second state* 2 3 5
- Arthur 260 Les Remois, engraved by Larmessin, *fine with large margin* 1 2 15
- Brall 261 Mlle. Camargo, dancing in the open air, engraved by L. Cars,
scarce 1 3 5
- do 262 "Grandval," a portrait of Françoise Ragot, the actor, engraved
by Le Bas, *fine impression, scarce* 1 4
- Meatyand 263 The Seasons, by B. Audran and other engravers, the set of
four 4 8

N. LAVREINCE (AFTER).

- Daniell 264 LE LEVER DES OUVRIÈRES EN MODES; and LE COUCHER DES
OUVRIÈRES EN MODES, engraved by F. Dequevauviller, a
pair, *proofs with single line of inscription, rare* 2 30
- Brall 265 L'Ecole de Danse, by F. Dequevauviller, *before the alteration of
the address* 1 9 10

LE BRUN (AFTER).

- 1 12 266 Les Désirs Accomplis, engraved by E. Voysard, *fine, with full margin* 1 Mealyard

C. F. LETELLIER.

- 5 10 267 Anne Vallayer-Coster, from a painting by herself 1 Arthur

C. MONNET (AFTER).

- 6 10 268 Renaud et Armide, engraved by Vidal, *proof before any letters, in the first state* 1 Beards

J. M. MOREAU LE JEUNE.

- 8 . 269 LA PHILOSOPHIE ENDORMIE (Madame Greuze), the pure etching, *proof before any letters, fine, with large margin, very rare; the plate was finished by Aliamat* 1 Grey

- 9 . 270 Déclaration de la Grossesse, engraved by P. A. Martin, with the A.P.D.R. 1 Maggs

- 12 10 271 La Partie de Wisch, by J. Dambrun, *in the same state* 1 do

- 4 4 272 N'ayez pas peur, ma bonne Amie, by Helman, *in the same state, cut at bottom* 1 Mealyard

- 3 15 273 Alexandrine Fanier, the actress, engraved by E. Saugrain 1 Agnew

- 1 10 274 Exemple d'Humanité, engraved by F. Godefroy 1 do

J. B. PATAS.

- 1 15 275 Mlle. Colombe l'ainée 1 Daniell

J. B. PATER (AFTER).

- 3 276 Mlle. D'Angeville la jeune, engraved by J. P. Le Bas 1 Brall

G. E. PETIT.

- 1 . 277 Marie de La Fontaine La Boissière, after De La Tour, *fine; from the De Goncourt collection* 1 Reader

M. VANLOO (AFTER).

Arthur 278 Mlle. Doligny, the actress, engraved by J. J. Huber 1 5 10

C. VANLOO (AFTER).

Davis 279 La Belle Jardinière (Madame de Pompadour), engraved by J. L. Anselin 1 9 10

Reader 280 Le Coucher, engraved by C. A. Porporati; and Diana bathing, both proofs before any letters 2 1 .

C. H. WATELET.

Sabin 281 Benjamin Franklin, proof before letters, scarce 1 6 .

A. WATTEAU (AFTER).

Brall 282 La Lorgneuse, engraved by G. Scotin 1 3 10

do 283 La Famille, by P. Aveline 1 3 10

Jacobson 284 Récréation Italienne, by P. Aveline 1 3 15

Brall 285 Entretiens Amoureux, by Liotard 1 3 3

Daniell 286 La Perspective, by L. Crepy 1 3 15

Magg 287 The Four Seasons, engraved by Desplaces, Audran and others 4 4 .

Lewine 288 Camp Volant, by N. Cochin; and Escorte d'Equipages, by L. Cars 2 2 15

R. VINKELES.

Reader 289 The Life School 1 2 8

MEZZOTINTS.

J. BICKARDT.

Enaghi 290 Head of an old man in a velvet cap, scarce; from the Waldburg Waldegg collection 1 10 .

W. DICKINSON.

do 291 LADY CHARLES SPENCER, after Sir J. Reynolds (Chaloner-Smith, 77), first state, before the title, artist's names etched 1 28 .

J. DIXON.

- 8 . 292 Boy with a flageolet, after F. Hals, *proof before any letters* 1 *Daniel*

R. EARLOM.

- 9 10 293 Lady reading, after F. Bol (C. S. 43a), *proof before any letters, with good margin* 1 *Magg*
- 1 . 294 The same subject, a *very clever drawing in india ink and other wash* 1 *Daniel*
- 2 10 295 Rembrandt's Wife, from the picture by Rembrandt (C. S. 35), *fine, with very large margin* 1 *Brall*
- 39 . 296 Landscape with a water-mill, after Hobbema, *proof before letters, artist's names etched* 1 *Parker*
- 5 15 297 The Exhibition of the Royal Academy in 1771, after C. Brandoin (C. S. 44), *proof before letters, artist's names etched* 1 *Brall*
- 5 5 298 The Inside of the Pantheon, after C. Brandoin (C. S. 45), *proof before letters, part of inscription space cut away* 1 *Green*

T. FRYE.

- 2 5 299 Lady in a cap (C. S. 12), *fine* 1 *Daniel*

J. GOLE.

- 6 . 300 Portrait of Rembrandt drawing, from a picture by himself, *proof before any letters; from the Esdaile and other collections* 1 *Mealyard*

V. GREEN.

- 135 . 301 PRINCE RUPERT, from a picture by Rembrandt (C. S. 114), *brilliant proof before letters, artist's names etched, with good margin* 1 *Colnaghi*
- [See ILLUSTRATION].

J. GROZER.

- 33 302 MRS. H. MACKENZIE AND CHILD, after Sir J. Reynolds (C. S. 17), *very fine proof, with the title "A Lady and Child" in etched letters, with good margin* 1 *Brall*
- [See ILLUSTRATION].



No. 301



No. 306



No. 305

R. HOUSTON.

- Orutor* 303 Mary, Duchess of Ancaster, after Sir J. Reynolds (*C. S.* 1), *proof before any letters* 1 3
- Maggs* 304 Maria, Countess of Coventry, after J. Liotard (*C. S.* 31), *first state, before the plate was cut, good margin* 1 5 10
- Colnaghi* 305 A BURGOMASTER, after Rembrandt (*C. S.* 147), *brilliant proof before any letters* 1 48 .
- [See ILLUSTRATION].
- do* 306 WOMAN PLUCKING A FOWL, after Rembrandt (*C. S.* 148), *brilliant proof before any letters* 1 56 .
- [See ILLUSTRATION].

J. McARDELL.

- Rimell* 307 Miss Lewis, after Liotard (*C. S.* 118), *first state, before the address was altered* 1 2 10
- do* 308 Lady taking tea, after Mercier (*C. S.* 193) 1 1 10
- do* 309 LADY IN A HAT with ribbons, after Van der Myn, *proof before any letters* 1 16 10
- Agnew* 310 INTERIOR with two women seated with a child in a cradle, after Rembrandt, *proof before any letters* 1 6
- Meatyand* 311 Tobias and the Angel, after Rembrandt, *proof before any letters* 1 7 5
- Daniel* 312 Time clipping the wings of Cupid, after Vandyck, *proof before any letters, inscription space slightly cut* 1 1 15

J. MURPHY.

- do* 313 The Cyclops at their Forge, after L. Giordano, *proof before any letters* 1 4
- Rimell* 314 Titian's Son and Nurse, after Titian (*C. S.* 16), *fine, with very large margin* 1 1

B. RICHARDS.

- Orutor* 315 Nicholas Berghem, after Rembrandt (*C. S.* 2), *proof before any letters* 1 20

W. SAY.

- 16 . { 316 THE DILETTANTI SOCIETY, plate 1, after Sir J. Reynolds, }
 engraver's trial proof, not quite finished 1
 { 317 THE DILETTANTI SOCIETY, plate 2, the finished plate, proof }
 before any letters 1 } Daniell

J. R. SMITH.

- 7 . 318 The Masters Gawler, after Sir J. Reynolds (C. S. 67), *evidently* Ellis B
 an early proof, but inscription space cut entirely away 1
 14 10 319 Phoebe Hoppner as Sophia Western, after Hoppner (C. S. 87),
 fine impression, cut to the engraved broad border line 1 Daniell
 8 5 320 Martin Rychart, after Vandyck (C. S. 144), *proof, with in-* Mealyard
 scription in etched letters 1

J. SPILSBURY.

- 13 321 A DUTCH LADY, after Rembrandt, *brilliant proof before any*
 letters and before the inscription space was cleaned 1 Hagg

J. WATSON.

- 14 322 THE FEMALE CORRESPONDENT, after G. Metz, *proof before* Reader
 any letters 1

T. WATSON.

- 3 5 323 Miss Kitty Dressing, after R. Wright, *very fine impression* 1 do

AQUATINTS BY PAUL SANDBY.

- 23 . 324 The Encampments in St. James' and Hyde Parks, The Museum
 Garden, and Blackheath during the Gordon Riots, 1780,
 printed in sepia 4 Brace

2478:14 -

THIRD DAY'S SALE.

J. M. W. TURNER'S LIBER STUDIORUM.

LOT				
Rimell	325	The Frontispiece (1), <i>good impression of the third state</i>	1	4 5
do	326	FLINT CASTLE: Vessels unloading (4), <i>first state</i>	1	8 8
Caluaghi	327	The Strawyard (7), <i>fine impression of the third state</i>	1	4 10
Rimell	328	THE CASTLE ABOVE THE MEADOWS (8), <i>first state</i>	1	9 9
Daniell	329	Holy Island Cathedral (11), <i>fourth state</i>	1	5 5
Caluaghi	330	The Hindoo Worshipper (23), <i>first state</i>	1	8
Dunthorne	331	London from Greenwich (26), the etching	1	7 5
do	332	The same, <i>fine impression of the second published state</i>	1	10 10
Rimell	333	WINDMILL AND LOCK (27), <i>first state</i>	1	7 5
do	334	St. Catherine's Hill, near Guilford (33), <i>fine impression of the third state</i>	1	6 10
Dunthorne	335	Woman at a Tank (38), <i>fine impression of the second state</i>	1	7 10
Caluaghi	336	THE MILD MAY SEAPIECE (40), <i>first state, rare</i>	1	14 .
Rimell	337	Procris and Cephalus (41), <i>fine impression of the second state</i>	1	8 .
Dunthorne	338	THE BRIDGE AND GOATS (43), <i>engraver's proof of the finished plate, before any lettering, very rare; from the Stokes collection</i>	1	28 .
Rimell	339	Peat Bog, Scotland (45), <i>fine impression of the fourth state</i>	1	6 10
Powell	340	RIVER WYE (48), <i>first state</i>	1	21 .
White	341	The same, <i>third state</i>	1	3 10
Powell	342	CHAIN OF ALPS FROM GRENOBLE TO CHAMBERI (49), <i>first state, rare</i>	1	7

8 5	343	Mer de Glace---Valley of Chamouni (50), <i>second state</i>	1	<i>Hudson</i>
13	344	SOLWAY MOSS (52), <i>first state</i>	1	<i>Rimell</i>
7 15	345	Dumblain Abbey, Scotland (56), <i>first state</i>	1	<i>do</i>
30	346	NORHAM CASTLE on the Tweed (57), <i>first state</i>	1	<i>do</i>
12	347	ISIS (68), <i>first state, rare</i>	1	<i>do</i>
52	348	INTERIOR OF A CHURCH (70), <i>engraver's proof, with daylight effect, very rare; from the Stokes and Addington collections</i>		<i>Dunkorne</i>
4 10	349	The same, <i>first published state, rare</i>	1	<i>White</i>
4 15	350	Glaucus and Scylla (73), " <i>one of 25 selected impressions</i> "	1	<i>Rimell</i>
3 10	351	Ploughing, Eton (79), " <i>one of 17 selected impressions</i> "	1	<i>do</i>

DAVID LUCAS'S MEZZOTINTS, AFTER JOHN CONSTABLE, R.A.

THE "ENGLISH LANDSCAPE" SERIES.

The Numbers are those of Sir F. Wedmore's catalogue.

5 15	352	EAST BERGHOLT, SUFFOLK (1), <i>trial proof, before any lettering, and with the dog sitting up</i>	1	<i>Dunkorne</i>
2	353	The same, the dog lying down, and with extra work especially on the foreground; before three of the birds to the right, <i>cut close</i>	1	<i>Leggatt</i>
13	354	SPRING (2), <i>trial proof, nearly finished</i> , but before the top of the tree was more clearly defined, before an indication of smoke from the chimney of the small building to the right of the mill, and with Lucas's name faintly engraved at the bottom left corner of the subject, <i>very fine</i>	1	<i>Dunkorne</i>
[See ILLUSTRATION].				
12	355	THE SAME, <i>trial proof of the finished state, with the above alterations, full margin, very fine</i>	1	<i>do</i>
15	356	AUTUMNAL SUNSET (3), <i>trial proof</i> , before the birds were introduced and before the tree and haycocks to the left, the margins of the plate uncleaned	1	<i>do</i>



- Dunthorne* 357 The same, *trial proof*, very nearly finished, the only quite satisfactory state of the plate, large margin 1 1/2 10
- Daniell* 358 The same, *india proof* of the plate as published by Constable; the field in the middle-distance and other parts of the composition much darkened 1 1 15
- Dunthorne* 359 NOON (4), *trial proof* of the finished plate, but before any letters ("represent the plate in its perfection"—Wedmore), with full margin 1 10
- do* 360 RIVER STOUR, SUFFOLK (5), *trial proof*, before the window in the gable-end of the house to the right, the margins of the plate uncleaned; in this state the plate already arrives at perhaps its most powerful effect 1 10
- do* 361 The same, *trial proof*, the children fishing, more clearly defined, edges of plate cleaned 1 10 10
- Leggatt* 362 The same, *trial proof*, the window introduced, but before the man driving the cattle over the bridge; slightly worked upon by Constable for further alterations 1 10 10
- Dunthorne* 363 The same, *trial proof*, the shape of the sails more defined, the alterations indicated above having now been carried out, full margin 1 10 10
- Rimell* 364 The same, *trial proof*, the man on the bridge now added, before lights on the sails, etc., no margin 1 2 10
- Daniell* 365 The same, the finished plate, second state as published by Constable, printed in a brownish ink 1 1 15
- Dunthorne* 366 SUMMER MORNING (6), *trial proof*, the milk-maid looking towards the left, before the flight of birds; before the cross-bars to the handles of the plough, a very beautiful state of the plate, with full margin 1 10 10
- Meatyard* 367 The same, *trial proof*, the figure of the milk-maid partly regrounded for the purpose of alteration, the birds introduced, but only one, the nearest, is very distinct; before the cross-bars of the plough, full margin, very fine 1 2 10
- Dunthorne* 368 The same, *trial proof*, as above, with the exception that the figure of the milk-maid is finished, she now looks towards the right, full margin 1 10 10

- 7 . 369 The same, *trial proof*, the birds more darkly engraved, the cross-bars added to the plough, *full margin, very fine* 1 Mealyard
- 2 5- 370 The same, *the finished plate, as published by Constable, second state*, a third cow has now been added, and the milk-maid once more looks towards the left 1 Turner
- 1 . 371 SUMMER EVENING (7), *trial proof*, an object that may be meant for a man near the tree on the right, before the margin was quite cleaned 1 Daniell
- 9 . 372 The same, *trial proof*, in place of the ill-defined object mentioned above, a distinct figure of a man shouldering a hay-rake is now introduced; before a flight of very small birds above the right-hand tree of the three in the middle-distance (*Sir F. Wedmore wrongly describes this as a later proof*), *full margin, very fine* 1 Dunthorne
- 9 . 373 The same, *trial proof*, the figure removed, numerous high lights on the foliage, etc. darkened over; the flight of small birds introduced, but before the larger and much nearer birds seen in the published state of the plate, *very fine* 1 do
- 3 15 374 A HEATH (8), *trial proof, very nearly finished, cut close* 1 Leggatt
- 6 15- 375 A DELL, HELMINGHAM PARK, SUFFOLK (9), *early trial proof, full margin* 1 Daniell
- 5- 376 The same, the trunks of the trees are more defined, and with considerably more light introduced, *full margin* 1 Mealyard
- 11 10 377 YARMOUTH, NORFOLK (10), *trial proof*, before the clouds, from which the shower is issuing, were considerably softened; before the four birds in the centre of the sky were engraved 1 Dunthorne
- 4 5 378 The same, *trial proof*, the four birds, which appear in the published state of the plate, not yet engraved; the lettering has been engraved, but almost entirely burnished out again 1 Leggatt
- 6 5 379 A SEA-BEACH (11), *trial proof*, before the clew-lines on the sail above the head of the fisherman; before the white mast was made more tapering 1 Mealyard
- 3 . 380 The same, *trial proof of the finished plate before any letters, large margin, very fine* 1 Rimell

- Daniell* 381 MILL-STREAM (12), *trial proof*, before the foliage of the trees was defined, and before much extra work on all parts of the plate, *full margin* 1 3 5-
- Westyard* 382 The same, *trial proof*, all parts of the plate considerably worked upon since the above, the whole subject much more defined; before the bird was introduced 1 3 1/2
- Daniell* 383 The same, *trial proof*, nearly finished, a bird above the trees to the right, *cut close* 1 1 5-
- do* 384 The same, *finished proof*, on india paper 1 10
- Dunthorne* 385 A LOCK ON THE STOUR, SUFFOLK (13), *finished proof before any letters*, with large margin, very fine 1 10 10
- Daniell* 386 The same, *first published state*, with the words "Co. of" in the title, *full margin*, fine and scarce 1 2
- Dunthorne* 387 OLD SARUM (14), *early trial proof*, before much extra work on all parts of the plate, and before the edges were cleaned 1 8 10
- do* 388 The same, *trial proof*, the shepherd has no staff over his shoulder; before some other small alterations; "Old Sarum" faintly scratched under the subject, *very fine* 1 10 10
- do* 389 The same, *trial proof*, the shepherd carries a staff over his shoulder, otherwise in the same state as the last, *full margin*, *very fine* 1 11
- Daniell* 390 The same, *proof*, before the flock of sheep, *cut close*; and another, in the fourth published state 2 3 5-
- Leggatt* 391 A SUMMERLAND (15), *trial proof*, the clouds and falling shower have a somewhat stiff and unpleasing effect; before the two minute cows in the nearer meadow in the distance to the left 1 4
- Dunthorne* 392 The same, *trial proof of the finished state*, the clouds and falling rain greatly improved; with the two minute cows in the meadow, *full margin*, *very fine* 1 10 10
- do* 393 STOKE BY NEYLAND, SUFFOLK (16), *trial proof of the finished state*, before any letters, on india paper, *very fine* 1 9

- 5 | 394 A MILL (17), *trial proof, very nearly finished*, the small dormer window of the mill has no cross-bar, *large margin, very fine* 1 *Mealyard*
- 7 | 10 | 395 WEYMOUTH BAY, DORSETSHIRE (18), *trial proof, nearly finished*, but before the indication of falling rain; before the gulls to the left, *large margin, very fine* 1 *Bunhome*
- 6 | 10 | 396 The same, *trial proof of the finished state, before any letters, on india paper, very fine* 1 *Leggatt*
- 7 | 397 SUMMER AFTERNOON--AFTER A SHOWER (19), *trial proof*, with three cows only on the hill to the right; before the man on horseback to the left was clearly defined, *has been torn in the margin* 1 *do*
- 14 | 398 The same, *trial proof*, a herdsman and dog, with several additional cows on the hill; a church-spire to the left, and the horseman clearly defined, *large margin, very fine* 1 *do*
- 8 | 8 | 399 THE GLEBE FARM (20), *trial proof of the finished state, cut close* 1 *do*
- 9 | 9 | 400 HADLEIGH CASTLE, NEAR THE NORE (21), *trial proof, nearly finished*, before the second gull in the middle of the foreground, *large margin, very fine* 1 *do*
- 4 | 15 | 401 The same, *trial proof of the finished state, cut close* 1 *do*
- 6 | 15 | 402 HAMPSTEAD HEATH, MIDDLESEX (22), *trial proof*, before the figure was altered; before the donkey was introduced, and before the sky was enlarged, *very fine and rare, full margin* 1 *do*
- 4 | 403 The same, *trial proof with the above and other alterations, before any letters, on india paper, very fine, with large margin* *Bunhome*
- 2 | 5 | 404 The same, *trial proof*, with the dome of St. Pauls in the distance, *cut close*; and another of the same, *with the lettering* 2 *Bunhome*

PLATES MOSTLY ENGRAVED BY LUCAS AFTER
THE DEATH OF CONSTABLE.

<i>Daniell</i>	405	PORCH OF THE CHURCH AT EAST BERGHOLT, SUFFOLK (23), <i>proof before any letters</i>	1	2 15
<i>do</i>	406	The same, <i>proof, with the artists' names etched</i>	1	1 10
<i>do</i>	407	GILLINGHAM MILL, DORSETSHIRE (24), <i>trial proof of the nearly finished plate, before some extra work on the willow-tree, and before the border line was engraved</i>	1	4 .
<i>Meatyand</i>	408	The same, <i>proof before any letters, on india paper</i>	1	1 15
<i>Bunthorne</i>	409	SIR RICHARD STEELE'S COTTAGE (25), <i>proof before any letters, on india paper</i>	1	10 .
<i>Daniell</i>	410	JACQUES AND THE WOUNDED STAG (26), <i>trial proof, before the margin of the plate was cleaned</i>	1	2 .
<i>do</i>	411	The same, <i>proof before any letters</i>	1	1
<i>do</i>	412	Original Sketch in pencil of this subject, <i>on a larger scale than the engraving</i>	1	10
<i>Leggalt</i>	413	CORNFIELDS NEAR BRIGHTON (27), <i>trial proof, cut close</i>	1	5 15
<i>Daniell</i>	414	STONEHENGE (28), <i>proof before the title, artists' names etched</i>	1	1 10
<i>do</i>	415	WILLY LOTT'S HOUSE (29), <i>proof before any letters</i>	1	2 .
<i>do</i>	416	A COTTAGE IN A CORNFIELD (30), <i>proof before any letters, on india paper</i>	1	1 14
<i>Rimell</i>	417	HAMPSTEAD HEATH : HARROW IN THE DISTANCE (31), <i>proof before any letters</i>	1	10 .
<i>Daniell</i>	418	FLATFORD MILL (32), <i>early trial proof</i>	1	1 5
<i>do</i>	419	The same, <i>proof before any letters, on india paper</i>	1	3 15
<i>Rimell</i>	420	CASTLE ACRE PRIORY (33), <i>early trial proof, before the work was extended on the right</i>	1	3 5
<i>Meatyand</i>	421	The same, <i>the finished plate, proof before any letters</i>	1	3

3 15

- 422 VIEW ON THE ORWELL, NEAR IPSWICH (34), *early trial proof*, before the position of the windmill was altered ; before the rowing-boat was reduced in length, etc. ; *up to this stage of the plate it is said to have been the work of Constable himself, full margin, very rare* 1 Daniell

5 10

- 423 The same, *early trial proof*, extensively worked upon by Constable to indicate the above and other alterations 1 Rimell

2 5

- 424 The same, *trial proof*, the alterations carried out, but traces of the former work plainly visible, *full margin* 1 Daniell

1 1

- 425 The same, *trial proof*, the plate nearly finished ; touched upon in one or two places for further minor alterations 1 do

1 15

- 426 The same, *the finished plate*, one of the men on the left now carries a long oar, *proof before any letters, full margin* 1 do

1

- 427 WINDMILL NEAR COLCHESTER (35), *trial proof of the plate when in an early stage, on india paper* 1 do

1 5

- 428 The same, *trial proof of the nearly finished plate*, before the smoke from the nearest chimney was widened ; before high-lights on the tree and other work 1 do

3

- 429 The same, *proof before any letters of the finished plate, on india paper, full margin* Mealyard

6

- 430 ARUNDEL CASTLE AND MILL (36), *trial proof*, before the margin was cleaned 1 do

6 5

- 431 The same, *trial proof*, the plate further advanced, but still before the margin was cleaned 1 Leggatt

4

- 432 A MILL NEAR BRIGHTON (37), *trial proof of the finished plate, before any letters, large margin* Mealyard

4 15

- 433 VIEW ON THE RIVER STOUR (38), *trial proof, not quite finished, and before the plate was damaged by rust, rare* 1 Daniell

4 5

- 434 The same, the plate damaged, *proof before any letters* 1 Leggatt

4 15

- 435 HAMPSTEAD HEATH WITH BATHERS (39), *early trial proof, little more than the etching* 1 Rimell

1 10

- 436 The same, *trial proof*, when the plate was nearing completion, with MS. note by Lucas, stating that only 4 proofs were taken in this state, *very fine* 1 Dunthorne

- Dunthorne* 437 SALISBURY (40), *trial proof*, the cathedral in deep shadow, with rays of light emerging from the clouds, *full margin, fine and very rare* 1 // 10
- do* 438 The same, *trial proof*, the sky altered, the clouds now discharging a heavy shower, more work on the big tree and other parts of the plate, *fine and very rare* 1 // 10
- Rimell* 439 The same, *trial proof of the finished plate*, with the double rainbow before the plate was corroded, *very rare in this state* 1 7
- do* 440 The same, the plate damaged by rust, *proof before any letters, with full margin* 1 2 10
- Dunthorne* 441 OPENING OF WATERLOO BRIDGE (41), *trial proof*, with the top of a post, quite to the front in the water, one window only on the side of the small house between the trees, *with full margin, very fine and rare* 1 6
- Daniell* 442 The same, the post removed and other alterations, the plate damaged by rust, *before any lettering* 1 10
- do* 443 THE APPROACHING STORM (42), *proof, with title in etched letters, rare* 1 / 5-
- do* 444 THE DEPARTING STORM, a companion print to the above (43), *proof before any letters, rare* 1 / 5-
- do* 445 A SHOWER (44), *proof before any letters, very rare* 1 / 15
- Dunthorne* 446 SPRING (45), a small rendering of the same subject as no. 2, *trial proof of the plate when little more than the etching; and another, a trial proof of the finished plate, fine and rare* 2 5-
- do* 447 A COTTAGE IN A CORNFIELD (46), a very small rendering of the same subject as no. 30, *trial proofs in two different states, extremely rare* 2 4
- Meston* 448 HADLEIGH CASTLE (52), the large plate, *early trial proof*, artists' names and date of 1859 faintly engraved at the bottom of the picture, *very rare* 1 17
- Daniell* 449 Landscape, with the sun partly obscured by a passing shower; and a Lake, surrounded by mountains, with a steamboat, *both proofs before any letters, undescribed* 2 2 5

MODERN ETCHINGS.

D. Y. CAMERON.

- 40 . 450 DEAR AUNT DOROTHY (*Rinder*, 93), *of the utmost rarity, signed in pencil*; an impression was exhibited at the Painter Etchers, 1892, but no impression had been seen by Mr. *Counell*
Rinder when making his catalogue 1

- 40 451 LECROPT (*R.* 177), *second state, signed in pencil* 1 *Maggs*

SIR SEYMOUR HADEN.

- 110 452 A SUNSET IN IRELAND, *first published state, very fine* 1 *Simpson*
[*See ILLUSTRATION*].

A. LEGROS.

- 54 453 Le Canal, *scarce* 1 *Dunthorne*
4 10 { 454 Jules Dalou, the Sculptor, *scarce* 1 } *do*
455 Pêcheur à la Truble 1 }

C. MERYON.

- 145 456 LE PETIT PONT, *first state, very fine, on Japanese paper* 1
[*See ILLUSTRATION*]. *Hearne*

J. F. MILLET.

- 1 457 L'Homme appuyé sur sa bêche (*Delteil*, 3), *only state* 1 *Counell*
10 458 Moutons Paissant, an imitation of Charles Jacque (*D.* 5), *only state* 1 *Daniell*
2 2 459 La Couseuse (*D.* 9), *third state* 1 *Counell*
4 . 460 La Baratteuse (*D.* 10), *third state* 1 *Dunthorne*
10 . 461 Le Paysan rentrant du Fumier (*D.* 11), *third state of four* 1 *Kelton*
9 10 462 Les Glaneuses (*D.* 12), *second state* 1 *Dunthorne*
20 463 Another of the same, *second state* 1 *do*
20 464 Les Bêcheurs (*D.* 13), *fourth state* 1 *do*
24 465 La Cardeuse (*D.* 15), *fine impression of the only state* 1 *do*



Spring 1902







No. 477

<i>Smiley</i>	466	La Bouillie (D. 17), after the plate was reduced	1	3
<i>Dunthorne</i>	467	Le Grande Bergère (D. 18), fine impression of the only state	1	25 10
<i>do</i>	468	Le Départ pour le Travail (D. 19), third state, before the two addresses were erased	1	26 .
<i>do</i>	469	La Fileuse Auvergnate (D. 20), fifth state	1	8 .

J. F. MILLET (AFTER).

<i>Passed</i>	470	Woman filling waterpots	1	.
<i>do</i>	471	Woman burning weeds	1	.

J. McNEILL WHISTLER.

<i>Cornell</i>	472	"NOTES," the series of five lithographs in the original wrapper	5	86 .
<i>Heatyard</i>	473	Portrait of Carlyle, engraved by R. Josey, artist's proof, signed	1	2 .

ANDERS ZORN.

<i>Cornell</i>	474	MADAME GEORGES MAY, first plate (Delteil, 49), first state, signed in pencil, very rare	1	160
<i>do</i>	475	MADAME OLGA BRATT (D. 73), second state, signed in pencil, rare	1	260
<i>Arthur</i>	476	LA VÉNUS DE LA VILLETTE (D. 82), second state, signed in pencil	1	37
<i>do</i>	477	MON MODÈLE ET MON BATEAU (D. 90), signed in pencil [See ILLUSTRATION].	1	140
<i>Cornell</i>	478	LA GUITARE OU SOUVENIR (D. 94), fine impression of the only state, signed with the initial in pencil, rare [See ILLUSTRATION].	1	90
<i>Maggs</i>	479	L'ÉTÉ (D. 210), the only state, signed in pencil	1	37 .

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